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THE OFFICIAL JOURNAL OF THE
ROYAL COLLEGE OF MUSIC UNION

'The Letter killeth, but the Spirit giveth Life'

VOLUME LXI No 3
1965

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EDITORIAL

This term our President, Queen Elizabeth the Queen Mother, opens the new extension. To mark the occasion the Magazine presents a little guide to the site and the buildings the College has so far occupied. Its aim is modest: it scarcely touches on the purposes and ideals which have formed our corporate spirit. But we hope its readers will share some of the interest and fun it has given its compilers.

By the time this is read, Mr Hubert Dawkes will be editing the next issue of the Magazine. I hand over with confidence and lively curiosity. By chance, the last four editors have been alternately 'internal' and 'external': Sir Percy Buck (1944-46) and Mr Edwin Benbow (1953-59), on the teaching staff; Miss Joan Chissell (1946-53) and myself (1959-65), past students. Each position has its advantages. Mr Dawkes is very much an insider. He came to College in 1935 as an organ scholar, and carried off five prizes including the Tagore medal. Now he teaches piano, harpsichord, accompaniment, keyboard harmony, theory and a B Mus class; he has also been known to play violin, viola, trumpet, trombone and tuba. He is as much liked for his friendly nature as he is respected for his fine musicianship and exigent standards. I bequeath him my private card-index of Reluctant Contributors, and wish him fair copy.

When Colles was editor (1909-15), he laid down that *The RCM Magazine* has two uses: 'the momentary one of keeping in touch Collegians all over the world, and the permanent one of recording history made at the College'. To these I have tried to add a third: that it should be a 'concert-platform' for student writers. I believe that my 19 issues have held a larger proportion of student articles than those before. (I still think there is room in College for a fortnightly broadsheet, topical and ephemeral, edited by a student just for present students—unlike the Magazine, whose readers may be aged 19 or 90.)

To all my contributors I say, thank you. My thanks also go to my genial committee, to the ladies in the Union Office, and to Miss Prideaux, our resourceful Secretary. And then to many others whom I have so regularly visited, ballpoint and pad in hand, to seek out the information that goes into the making of any issue—especially to dear Tom Manning. And to the Directors and Officers of the College who allowed me to treat the Magazine seriously by substantially increasing the Council grant.

I had thought of writing about last term's 'At Home' myself, but Miss Carey Foster has done it so thoroughly in her Union report on page 89 that I need add only two personal reactions. Regret that a slip in organization robbed us old stagers of the company of nearly all students, so that on this occasion we were unable 'to strengthen the bond between present and former pupils of the College'. Pleasure that my guest was Mr Tony Milner, our printer, whose family has produced the Magazine since 1921, and who himself has taught me to enjoy using his craft.

As a last privilege, I imagine myself a fairy godmother. If I could, I would:

1. Form an RCM Sound Archive. Increasingly during the last three years members of our teaching staff have been making gramophone records, or have had their compositions recorded (see page 91). I am not so parochial as to suggest that if a choice has to be made we should favour Our Professors over Serkin and Stravinsky; but it is disconcerting to find, for instance, that Lamar Crowson's performance of Fricker's Twelve Piano Studies (made when both men were on our staff) is not owned by the College. If it were known that we had the nucleus of such a collection,

would it not attract gifts? Mightn't even the recording companies be generous to an educational institute?

2. Support a student string quartet for two years after their leaving College. To form a true quartet, young players must work, think, play together. Often a potentially fine group forms in its third and fourth years, and then on leaving has to disperse for its members to earn a living. My magic wand would keep a roof over their heads, protect them from too frequent engagements, and in return expect them to give at College every term a free recital and a couple of sessions to play through student compositions. Such patronage would be awarded only when the College ensemble coaches find a team worthy of it.

3. Establish a sabbatical term (or even year) for professors who have taught three or more days a week for twelve or more years. Best of all would be an exchange system with continental and American conservatories, not for the exchanged teachers to work, but simply for them to observe.

And so, in this optimistic dream, I say farewell.

Diana McVeagh

Why Sing In Church ?

by ROSEMARY HUGHES

Singing in church is something we are apt to take for granted. There it all is, the whole vast corpus of church music: Gregorian plainsong, antiphon and Orthodox *kontakion*, polyphonic mass and motet and anthem, Lutheran chorale and Sankey and Moody. But why? To question the very reasons for the existence of anything may bring us to a better understanding of its essential nature and function.

This is all the more necessary in times of upheaval, and the present seems to call for this description. In the Anglican communion, clergy and musicians deeply concerned to bridge the gap, musical and religious, between the Church's language and that of the uncommitted millions of their countrymen, are experimenting with 'pop' services and the jazz idiom in the setting of musical texts. In the Roman Catholic Church, liturgical reforms designed to bring about the full participation of the laity, and in particular the introduction of the vernacular, have set on foot a multitude of efforts and experiments, inquiries and heart-searchings. This is where the thinkers and historians—Alec Robertson, Dr Erik Routley, or the French Jesuit priest-musician Joseph Gelineau¹—can help the practical church musician who is prepared to re-think the basis of his art.

The basis of church music is the primal fact that whenever human speech is the utterance of intense emotion, whether of joy or pain, it tends to take on a definite pitch and rhythmic shape: in other words, to become song. And what is true of the individual is true also of the group, and doubly so, because the 'song' comes to express not only the joy or the

¹ *Voices and Instruments in Christian Worship* by Joseph Gelineau, S. J. Translated by Clifford Howell, S. J. Burns & Oates.

grief, but the solidarity, the sense of oneness, of those whose voices are joined. Indeed, it not only expresses an existing unity, but intensifies it, and even helps to generate it where it did not exist before. So in the act of corporate worship, where there is speech, it is inevitable that there should be singing. It is significant that only where there is no speech in worship, as in the silence of the Meeting for Worship of the Society of Friends, is there no corpus of church music (and even there, a hymn is sometimes sung if the Spirit moves). It is still more significant that in the *hwyl* of the Welsh preachers of past generations, the ecstatic utterance of the preacher would not only rise from speech to a kind of chant, but do so to a melodic formula like an ancestral memory of certain motifs of plainchant². 'He who recites the Scripture without chanting it is an idolater': thus the Mishnah, as quoted by Gelineau; and if chanting brings to the ritual recitation of Holy Writ an intensified, literally incantatory power, it does the same for all the many patterns of liturgy, of formalized speech and movement, by which man strives to surmount and sublimate nature in his approach to God.

Here there is a distinction between those forms of Christian worship like the various Eastern rites, the Latin rite and the services of the Church of England, where a fixed and fully evolved liturgy exists, and those like the various Free Churches where liturgical action and symbolism have been renounced. In these last, singing is either congregational, focusing the devotion of the worshippers through the immensely rich treasury of Protestant hymnody, or purely choral, the singing by the choir of an anthem or similar work to the glory of God and for the benefit of those present. But where there is a liturgy, there is and must be a true division of function: priest, cantors, choir and people all playing their distinct and necessary parts. For a Christian liturgy is not merely a ritual. It is the re-enactment of a drama: no less a drama than that of man's redemption. As Gelineau puts it:

Liturgy is an ever-renewed making-present of the mystery of salvation; music is an ever-renewed making-present of audible signs . . . Liturgy repeats in time the events of sacred history; music does not exist except by coming into existence; it is forever being created and re-created . . . That is why music is the liturgical art *par excellence*.

But the corollaries of this high calling are severely practical. The music of worship is, and must be, functional. It must not only, in general, subserve the liturgy for which it is composed, but must be suited to the different actors and phases in the liturgical drama. The chant of the celebrant must be simple: priests are not trained singers. So must that of the lector: the Word of God must come across clear and unadorned. The congregation, as the assembled people of God, have their own active function, of which they ought never to be deprived. So has the choir; but, in Gelineau's view, the choir is a branch of the congregation, whom they should lead, or alternate with, but never supplant or sing into silence.

Here we stub our toes against the fact that music, like all the arts, finds it hard to be dependent and functional, in short, to serve. Such is its power and self-sufficiency that it tends to use a liturgical framework as a clematis uses a trellis—to grow and flower all over it, and so not only obliterate any differentiation of action and function within the liturgy, but even pull the liturgy itself out of shape. The fixed chants of the Latin Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei) have, since the 14th century, been almost exclusively sung by choirs, either as a rich

² It was described thus in a lecture by the Dominican Fr Illtud Evans, O.P.

and extended series of polyphonic compositions, or, from the Baroque era to Bruckner, as a noble cantata or 'choral symphony'. Yet they are all, in essence and origin, people's chants: litany, acclamation, profession of faith. Even plainsong, with its spiritual as well as musical beauty, is too difficult for most congregations, and its richest specimens, evolved in the cloister in the 9th and 10th centuries, are as much the preserve of the trained singer as any 18th-century *bel canto*.

What then? Must we of the Roman Church relegate an incomparable treasury of music to the museum in order to restore to the people the chants which are theirs by right? And what of the other Christian communions? Already in 1943 Vaughan Williams had this to say about the proposal to do away with the Canticles on Sundays at Ripon Cathedral:

It would be a terrible thing if the Cathedral tradition were to disappear . . . I admit, and I know you agree, that people should have a share in the service, but there is no more reason why they should join in the Anthem and Canticles than in the Absolution or the 'comfortable words'. And further, I think the idea of a choir service is a noble one, where the people come only to listen and to meditate³.

A strong case, and a great heritage is involved. Yet if the corporate worship of God is to enlist the active and intelligent participation of Christian people, and not merely their passive presence and unthinking response, some artistic sacrifice and loss may be a condition of renewal.

What kind of church music, then, will come in the wake of the 'wind of change': folk mass, jazz, pop? Here Gelineau, like Erik Routley in his excellent pamphlet *Is Jazz Music Christian?*⁴ makes it perfectly clear that no music is 'Christian' in itself, but only becomes so by usage and association within a community. Christian worship has repeatedly banned music with profane associations, or again, at times, tried to baptize it, with more or less success; Routley's powerful case against trying to baptize jazz is that it is the expression of a culture other than our own, of which we would adopt only the superficial features without understanding its essential spirit.

A different line is being tried out by Anthony Milner, both in his adaptations of plainsong and in his experimental settings of English mass texts. Here is a composer whose natural idiom is rich, complex and technically exacting, producing simple, syllabic English settings of Kyrie and Gloria, easy to sing, melodically satisfying and most sensitive to the rhythm of English speech (if his plainsong adaptations are less satisfying, it is because they give less freedom to his natural creativity and sensitiveness to language). But if he and other composers of comparable gifts are prepared to produce music for purposes of 'service', in the literal as well as the ecclesiastical sense, they will be subjecting their powers to the severest of disciplines. It is not for nothing that, Milner, writing recently⁵ of the task of composing for the new Catholic liturgy, should see it in terms of T. S. Eliot's

. . . condition of complete simplicity
Costing not less than everything.

³RVW. *A Biography of Ralph Vaughan Williams* by Ursula Vaughan Williams. Oxford.

⁴Epworth Press.

⁵*New Blackfriars*, March 1965.

GORDON JACOB



contributes the fifth article in the series designed to introduce RCM professors and staff to students (and even to other professors) who may meet them only fleetingly in daily College life.

I came to College as a student rather late in life, in my twenty-fifth year in fact, having served through the 1914-18 war and wasted a year at a so-called School of Journalism where I learned the maxim that 'the public is only interested in three things and they all begin with the same letter' and cannot remember learning anything else.

I then heard by chance that ex-Service people could get grants to study subjects of their choice and as music had always been my overwhelming interest and I knew someone who was enjoying studying at College, off I went to beard Sir Hugh Allen in his lair. I had already gained the ARCM in Theory of Music, aided by correspondence lessons, so he gave me a few contrapuntal problems to work out and bring back to him in an hour or two. When I did so, he glanced at them and said characteristically 'You'll do', and that is how I got into College with fees paid and a handsome allowance of £150 a year in April 1920.

There is a photograph of the professorial staff taken, I think, in 1921. It hangs in the professors' smoking room. At least four, Adrian Boult, Harold Darke, Herbert Howells and George Thalben Ball are still teaching at College today (Thalben Ball has in fact retired, but still examines here) and three of them, Boult, Howells and Thalben Ball taught me conducting, theory and piano respectively. My principal professor was Sir Charles

Stanford and from him I gained two invaluable things, first a thoroughly professional attitude towards the art and craft of composition and second, economy of notes. Stanford had no use for the contemporary music of his time and so to avoid friction and also to gain as much as I could from his experience I did not show him all I wrote but kept my more daring efforts to myself. They would only have made him exceedingly cross and nothing would have been gained.

During my student years much important music was performed by the First Orchestra and Choral Class. Four notable works which were given when they were very new were Vaughan Williams's *Pastoral Symphony*, Holst's *Hymn of Jesus*, Bliss's *Colour Symphony* and Vaughan Williams's *Shepherds of the Delectable Mountains* (this last was actually the first performance). In the Bliss work I beat the side-drum so hard that I made a hole in it and had to finish by turning it over and beating on the snares. I remember Stanford's disapproval of all these works, his remarks on some of them being unprintable. But I will say this for him, that he came to many rehearsals and followed with the scores, really trying to find something to like in them. He could never stomach even consecutive fifths. He once said to me: 'I wrote 'em myself once, me boy, but only when there was a skeleton on the stage'. Later when I saw his fine opera *The Travelling Companion*, I recognized the passage in all its glory.

In spite of his die-hard attitude he was a man of great imagination and feeling as many of his songs and such works as *Songs of the Fleet*, the 'Caoine' from the Clarinet Sonata, the beautiful *Heraclitus* and *The Blue Bird* most eloquently testify. But his true heart was in the theatre. *Shamus O'Brien* is a spanking work.

*

The conducting class, in addition to being absorbingly interesting, provided an opportunity for getting to know some of my fellow students. In the class in my time were people like Leslie Heward, E. J. Moeran, Maurice Jacobson and Constant Lambert who were all destined for distinguished careers. Constant was ten years younger than I, having come straight from Christs' Hospital. His genius, charm of manner, ceaseless, but never boring talk and his extremely entertaining sense of humour did much to enliven the RCM. Later when he became principal conductor of the Vic Wells (now the Royal Ballet) I orchestrated many ballets at his request, the most exciting being *Apparitions* to Liszt's music. His *Music Ho!* is still read and enjoyed for its zest, wit and acumen. Some other notable fellow students were Ivor Gurney (most poetical of song-writers), Humphrey Proctor-Gregg (for long Professor of Music at Manchester and an authority on opera production), William McKie (now Sir William), Freda Swain, Patrick Hadley, Guy Warrack, Angus Morrison, Bernard Shore and Keith Falkner.

On the teaching staff were some who have now become almost legendary figures. Sir Walter Parratt, leaping up and downstairs in his eighties and able to play a game of chess (or two) while performing Bach fugues; Visetti, still teaching singing though reputed then to be in his nineties; Maurice Sons, for years leader of the orchestra at the Proms; Achille Rivarde, eccentric, consuming nuts and raisins and constantly interrupting his ensemble classes with amusing anecdotes and almost breaking his pupils' hearts by his thoroughness; Madame Elieson (known of course as Kyrie) who I believe played the cello in a Lyons Corner House Trio; W. E. Whitehouse, always turned out as for a Buckingham Palace Garden

Party and never forgetful of his dignity as one of the leading cello teachers of his day: C. H. Kitson, a Yorkshireman who could write an immaculate academic fugue but was never guilty of actually writing music as far as I know, though he rivalled Ebenezer Prout in the number and variety of his books on theory; and the great and wise S. P. Waddington whose advice on everything was sought by all. On the clerical staff were two lads in their teens—Percy Showan and Tom Manning.

For us who were budding composers the leading star was Stravinsky. His three ballets up to that date were of course well known to us, as well as *L'Histoire du Soldat* and other comparatively early works. Vaughan Williams was also naturally a great influence though I myself always got more from Holst and have always been a wholehearted admirer of Elgar. Bax and Delius were also very much to the fore in those days. I used to go regularly to the Diaghilev Russian Ballet (gallery 1s) and there heard much of what then was contemporary music. The brilliance of those nights made an indelible impression on me and helped enormously to develop my interest in orchestration. Did students this summer manage to get to the New York City Ballet in London, to hear and see *Apollo*, *Agon*, *Movements* and *Momumentum*, I wonder?

On leaving College I was put on the deputy teaching list. I also did a great deal of copying of scores, band-parts *etc* for a living. This gave me an insight into very varied styles and provided excellent experience. Incidentally, this was how I learned to score for military and brass bands, writing for which I have found to be an interesting and profitable sideline throughout my career.

In my student days instrumentation was not taught as a separate study but was rather casually treated as part of one's general training as a composer. How different an attitude from today's emphasis on instrumental colour as an integral part of the music, not just its outer dress. Over the years I have been asked advice on scoring by more composers than I can remember. I hope that any suggestions and recommendations I have made have not been too wide of the mark. It is frightening to be considered an Authority; one may so easily be wrong.

This brings me to a brief consideration of the present state of musical composition and of the difficulties which confront teachers now. It was a surprise to my generation to find that the atonalists and serialists were due for the very robust revival they have enjoyed in these latter years. We knew all about them in the twenties and thirties but did not take them very seriously, thinking that practice should precede theory and not *vice versa*. This, I think, the younger generation also now feel, but the sounds and technical instrumental devices employed by Schoenberg, Webern and their disciples have permeated present-day music to such an extent that they can now be regarded as basic even by those who are not attracted by the quasi-mathematical devices of 12-note music. In the hands of genius any method of writing music can produce important and striking works. This has always happened throughout musical history, time exposing mercilessly the mere imitators.

Most teachers are agreed that a basic knowledge of traditional classical technique is essential, though not all young and impatient students take to this treatment kindly. After that some guidance is needful but not, I think, insistence on any one 'school' or method. Each pupil needs individual treatment. It is a pity that composition students do not have more opportunities for hearing their orchestral works. In my student days the Patron's Fund subsidized several rehearsals a year at which MS works by students and others were played by first-class

orchestras. This was of inestimable benefit to us young aspirants but the expense of such a scheme would nowadays be prohibitive; and young composers in any case incline more towards chamber ensembles than to full orchestra. Students today do, however, have two very substantial aids which we did not have, radio and really adequate gramophone reproduction.

In ending this rambling discourse I should like to express to my many pupils past and present my thanks for the interest they have been to me and for what I have learned from them.

If I were asked to give advice to young composers it would be something like this: Obey the dictates of your artistic conscience and be bold enough to go against fashions and trends if that is where your inclinations sincerely lie. Remember that music should be enjoyed by composer, performer and listener, and don't forget that the musical public is not interested in means but in results. Schoenberg put the whole thing very neatly when he said 'I am not a *12-note* composer but a *12-note composer*'. For Vaughan Williams, Shakespeare had the last word: 'To thine own self be true'.

The RCM presented two concerts to celebrate Dr Jacob's seventieth birthday on 7 July 1965. The afternoon concert was composed of his own music: the Flute, Oboe and Harpsichord Trio played by Graham Mayger, Geoffrey Browne and Christopher Herriek; the cantata for women's voices *The Cheerful Birds* performed by the Students' Association Choir conducted by Michael Lankester, pianist Roger Haines; and the Sextet for Piano and Wind played by Graham Mayger, Sara Barrington, John Stenhouse, Anthony Burke, Nicholas Hunka and Bernard Roberts.

In the evening students and professors joined to present music by Dr Jacob's past pupils: John Addison, Adrian Cruft, Philip Cannon, Joseph Horovitz, Antony Hopkins, Kenneth Jones, Ruth Gipps, Bryan Kelly, Malcolm Arnold, Bernard Stevens—ending with the first performance of Gordon Jacob's own Six Miniatures for flute, oboe harpsichord and harp.

*

The Address at the beginning of the Autumn Term was given by the Very Reverend Dean of Westminster, Eric Ashby Abbott. The Director gave an informal welcoming talk to new students.

Tom Manning, who was taken ill last March, is still partially paralysed and unable to return to College. Since he joined in 1922, he has been Personal Secretary to four Directors. A presentation fund has been opened; contributions should be sent to the Bursar before Nov 30.

Mr Reid, chief finance clerk, celebrated on 22 September 1965 fifty working years at the College. In his honour, the Director gave an informal sherry party for the administrative staff. Mr Reid pointed out that the only Director he had not worked for was Sir George Grove; and in his turn he congratulated Miss Banner, head librarian, who was 'halfway there'. Miss Banner joined the College staff in 1940.

The RCM Teaching Staff: Mr John Barstow (piano), Mr Denys Darlow (theory), Mr Humphrey Searle (composition), and Miss Ruth Stubbs (accompaniment) have been appointed to the staff. Mr Bernard Walton has been granted two years leave of absence. Dr Racine Fricker and Mr Sebastian Forbes have left to take up other appointments.

Back numbers wanted: the Magazine Secretary would be very grateful to receive copies of *The RCM Magazine* for Christmas Term 1905 (Vol II No 1) and Easter Term 1959 (Vol LV No 1, Vaughan Williams number).

Teaching Immigrant Children

by HAYDN LYONS

After teaching for three years in a Secondary Modern Boys' School in a rough district of a large industrial Midland city, it occurred to me that if I accepted a Music Graded Post with another Authority, I could have my lunch at home.

I was duly interviewed, taken round the school, and having accepted the position to teach General Subjects to a lower form, prepared my Scheme of Work suitable for their age and ability.

I favour the five point music lesson: some voice training, pitch and rhythm reading, preparing a new song, polishing up an old one, and Appreciation taught by selecting items that the songs present—composer, chords, scales, history, story, form *etc.* This is augmented by brass band, choir, Music Club and County Festival practices during the dinner-hour and after school.

The average and bright forms are no problem after one has played oneself in during the first month, but the Backward Children have to be known individually before they have the confidence to attempt work, which must be of a more practical nature. The beer-can and tyre-drum project is a good standby for practical work, and co-relation with Mathematics, English and Art produces costing, writing out the process of making, and drawing and colouring. A series of lessons about the clarinet produced rough mouthpieces made at home from a broomstick.

You will probably by now have formed your view on my normal teaching approach and compared it with current trends.

The first day of the Autumn Term arrived and I awaited Form 1c. My formroom was of the glass partition type and as I gave a glance to see if they were standing properly I had a shock when I saw a well-behaved line of Pakistani boys. I received them and directed them to their seats—29 Pakistanis, 1 Sardinian and 6 Backward English boys who could not be fitted into any other class.

In the first few lessons I presume no knowledge and proceed to test rudiments, in writing, and aurally, and to ascertain what hymns and songs they know.

To start this lesson I explained the written test that I had prepared, but soon sensed that they were not with me. I questioned several boys until I realized that none could speak English, some of them having been in England only a few days. I had taught classes with some illiteracy problems and used some of the known methods, but this was something I had not anticipated. However, as I stood before the class I searched my experience for an introduction to arouse interest, and having failed, wondered what Dr Buck, Dr Walford Davies or Mr Simpson would have advised. There was no obvious Principle but I was sure that Dr Walford would have reached for an instrument, probably the piano.

It was fortunate that I had made instruments out of waste material for Backward Children previously and I reached for the nearest—a copy of an Aulos made from oboe reed tube cane. I blew a few notes and the result was almost frightening. The whole well-behaved class rose to its feet and pointed to me calling 'Nagoya, Nagoya' (Snake man! Snake man!).

Having made contact, I hastily decided that my Aim was to ascertain if they perceived the height and depth of a sound. I proceeded to develop my gimmick by demonstrating the fingering of the aulos—one finger, high sound—all fingers, low sound—the class to indicate the high note by raising both arms. This test produced funny results but was a failure and to finish off the lesson I distributed crayons and paper and gave an English-cum-Art-Music lesson by drawing the aulos on the blackboard, attaching names of the parts and material. I used Visual Aids employed in other subjects such as a geographical picture of a bamboo plantation in order to identify the children's previous knowledge with the instrument.

In later lessons I pursued my efforts to try to get the class to sing and to recognize a melody but made no headway and so dropped it in favour of rhythm. I encouraged the boys to bring recordings of their own film music and popular songs, and while they enjoyed the music I learned something of its structure. A Pakistani was admitted who spoke English and was used to singing on one note embellished with an arabesque. He learned to give a partly recognizable rendering of the Welsh song 'All through the night'.

I concentrated on rhythm, using the French rhythm-names with finger tapping and some Carl Orff, to introduce the rhythm before writing the symbol. After very slow practice the response speeded up and it was then a short step to reading and conducting a drum score and beating out rhythms on drums, cymbals, tubular bells made from beer tins and tyres, school jam tin lids, and old copper pipes.

As the knowledge of English increased through the good efforts of the Backward Child Specialist, I was able to deal with the piano, orchestral instruments *etc* at first non-verbally, but after the English-speaking Pakistani boy was admitted the teacher/class relationship became two way, by translation.

At the end of six months I gave the class a written examination and through my young interpreter explained that if they could not write a word, they could explain by means of a drawing. From these results I felt that a Principle was beginning to emerge and I began to expand the method I was using.

My thoughts turned to the following year's syllabus and I wondered if the boys would be ready to integrate with their own age group in singing, while still enjoying their own music. This seemed to be the time to seek expert advice and I talked with my County Music Adviser and attended Music Teachers' Courses where I brought up my problem. The usual reply was 'Blimey' or some similar noise and with it the advice to carry on as I was going.

I was not destined to stay at that school so I do not know how my Second Year Scheme of Work would have turned out. As I think of that opening class I wonder how I should have proceeded if it had been my first year in teaching. I am sure I could not have started, and a music lesson that does not start off at once can lead to indiscipline.

I cannot think that my studies at the RCM prepared me for teaching other than the lecture type or tutorial but as there were few teaching posts at that time I did not have much opportunity of forming an opinion. A few years later I asked Sir Hugh Allen for his advice and blessing on my intention to go to the Brussels Conservatoire to study their teaching methods. He asked me if I could not find all that I wanted at the RCM and I replied that I thought there were other methods. I did in fact go to Brussels.

No doubt Music Teacher Training has changed since 1930 but whatever method is used it must stand up to varying classroom conditions. For the last three years I have been teaching general subjects in a Junior Mixed State School where I am trying to find out the best way of using Orff in music classes. Perhaps some of the 1965 GRSM course could tell me!

THE NEW BUILDING FUND

The new Wolfson Library was opened at the beginning of the Christmas Term. Lecture room No 2 on the second floor has been re-allocated as a students' Common Room; the original Students' Common Room on the fourth floor is now a lecture room and has been endowed by Mr Ivor Newton. All rooms in the New Building should be brought into use before the end of the year. Equipment for the Recording Room and the two Gramophone Listening rooms is being given by Electric and Musical Industries Limited (EMI).

The RVW Trust has provided bookcases specially selected by Mrs Vaughan Williams for the Holst and Vaughan Williams rooms.

The Fund has now reached £237,000, only £13,000 below the target. Lady Boulton reached her Mile of Half-Crowns (£6,600) in August and has now passed £7,000. The special appeal for the Organ in memory of Henry Ley has realized more than £2,700 and the organ has been ordered from Harrison and Harrison.

J. T. SHRIMPTON,
Bursar

HONOURS

OBE Isidore Godfrey, director and conductor D'Oyly Carte Opera Company.

FRCM Yehudi Menuhin, Col The Hon Gordon Palmer, The Rt Hon Lord Wilberforce, and Lady Margaret Douglas-Home (members of the Council).

Marjorie Humby, Thurston Dart, Hilda Klein, Richard Latham, Robin Orr (past students and staff of the RCM).

Lady Boulton (for service to the New Building Fund), Ruth Railton (National Youth Orchestra).

Hon ARCM Captain W. T. Hughes.

Monday 29 November

RCM STUDENTS' ASSOCIATION

CHRISTMAS BALL

in the

LONDON SUITE

WASHINGTON HOTEL, CURZON STREET, W1

Tickets: 1 gn single, from SA Office (Room 122) or Students' Shop
in advance only

Evening Dress 8.30 1.0

The College Buildings



A woodcut of Gore House and its gardens in 1851, seen from where the RCM now stands.

The Great Exhibition of the Works of Industry of All Nations was held in Hyde Park in 1851. It had been first proposed by Albert, the Prince Consort, who headed the Royal Commission set up for its organization. The Crystal Palace, that vast iron-and-glass building designed by Sir Joseph Paxton, received an average of 41,938 visitors a day, and many of them must have been glad to seek refreshment in a stucco-fronted house which stood slightly south-west of it.

This was Gore House, on the site now occupied by the Albert Hall. It belonged to Alexis Soyer, chef of the Reform Club, who during the Exhibition astutely made it into 'an eating house of all nations'. Before that, William Wilberforce, the campaigner against slavery, had lived there (1808-21). Later came the Countess of Blessington (1836-49); Bulwer-Lytton, Disraeli, Thomas Moore, Landor and Dickens were among those who often went to her receptions. Louis Napoleon made his way to Gore House on his escape from prison in 1846. Chopin played there in May 1848. The house had large and lofty rooms but

the chiefest attraction of all were the beautiful gardens stretching out at the back, with their wide terraces, flower beds, extensive lawns and fine old trees.¹

On these gardens, and the meadow beyond which glowed with primroses in the spring, the RCM was to be built.

The Prince Consort, finding that the 1851 Exhibition had made a substantial profit, thought to realize his far-sighted conception of a great centre for learning and culture. On his advice the Royal Commissioners bought the 88-acre area known as the Kensington Estate; by 1857 the footpaths had been closed and two wide roads cut—Queen's Gate and Exhibition Road. Gore House was pulled down to make way for a new hall to show future exhibitions.

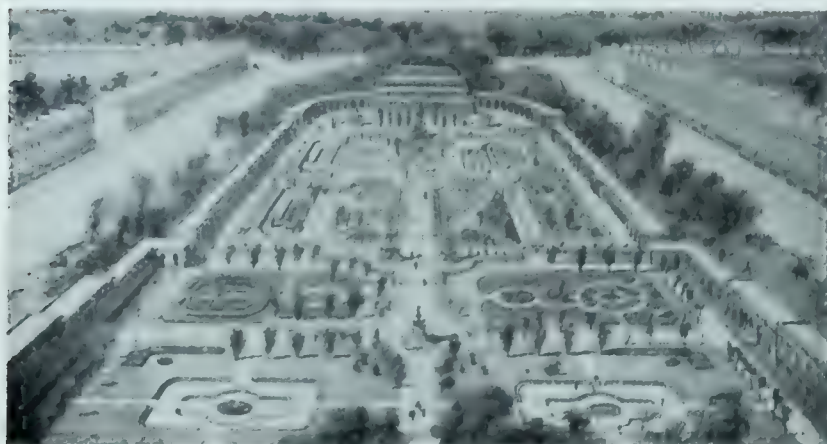
¹*The Gorgeous Lady Blessington* by J. Fitzgerald Molloy. 1896.

To our site came the Royal Horticultural Society who leased 22½ acres from the Commissioners in 1858; the agreement was that the Commissioners enclose the land with arcades, and the Society lay out an ornamental garden. The drawing shows the conservatory they built, and just in front of it Sir Joseph Durham's statue of the Prince Consort, commemorating the Exhibition. This is where the foundation stone of the present RCM building was to be laid. The arcades formed a complete covered way and were broad enough to house exhibits. Today anyone walking SW from the Albert Hall down Bremner Street, or SE past the Albert Hall Mansions, traces their northern curves. A stretch of their wall can still (Sept 1965) be seen, parallel to Queen's Gate, west of the Commonwealth Institute tower, but may soon be demolished.

Queen Victoria laid the foundation stone of the 'Royal Albert Hall of Arts and Sciences' in 1867. The hall was linked in the south to the conservatory, until that and the eastern arcades were demolished in 1889. Under its foundations is what was then the largest artesian well in London; the water from this supplied the RHS Gardens, gushed into a cascade, formed the lily-pond, and now runs in a conduit beneath the orchestra pit of the Parry Theatre. After heavy rain, the pit is sometimes flooded—as it was for the dress rehearsal of *Orpheus* in 1960.

The Society of Arts' report on musical education, prompted by the Prince Consort, was published in 1865. As a result, the National Training School for Music was proposed to provide free tuition for about 300 scholars. A site was granted by the Commissioners. Charles J. Freake, a Kensington builder, undertook the work at his own expense. The architect, who also gave his services, was Lieut Henry H. Cole RE (not to be confused with Sir Henry Cole, a prime mover in all the activities of this area who was on the committee of the NTS. So were a Mr Alan Cole and a Mr Wentworth Cole—naturally the first students called their building the Cole Hole). The plaster decorations, designed by F. W. Moody, were carried out by students of the National Art Training School. The *Graphic* in Jan 1876 classed the building as 'one of the 19th century in which the best features of certain 15th- and 16th-century styles have been adapted'. Parry in 1908 called it 'about the worst ever constructed for

A drawing of the Royal Horticultural Gardens; Hyde Park in the far background. The Albert Hall replaced the copse behind the conservatory; immediately in front of it are Durham's statue and the lily-pond, the site of the present RCM.



Cole's building for the National Training School, before Alexandra House enclosed it.



any purpose'. Pevsner, in his London guide, 1952, found Cole's design 'surprisingly fresh with its rigid

emphasis on horizontals and verticals and its flat decoration'. This building is now the Royal College of Organists.

The National Training School, opened in 1876, had spent nearly all its money at the end of five years. A grander scheme was already afoot. The Prince of Wales had in 1878 asked George Grove (one-time Secretary of the Society of Arts) to organize the raising of £30,000 for a new College. Grove held meetings all over the country. The Duke of Edinburgh played violin solos at fund-raising concerts. The daily papers published long lists of contributors, and in Feb 1883 a *Times* leader announced that a total of £150,000 had been reached.

The official opening of the RCM (in Cole's building) on 7 May 1883 took place in what was then its largest open space: the landing and corridor on the second floor (now part of a recital hall). There were 1,581 applicants for the 50 foundation scholarships and the entrance exams were held in the West Theatre of the Albert Hall, as were the concerts until 1887.

In that year Alexandra House was built as a hostel for 'female students of music, science and art' at any of the institutions on the Commissioners' estate. It has a splendid well-preserved Victorian concert-hall—even the light fittings appear to be unaltered, apart from the conversion to electricity. The first RCM concert held there was on 17 March 1887—'an improvement on the inconvenient cupboard on the top landing of the Albert Hall staircase gallery'. In 1911 a boarding house opened nearby and called itself Alexandra House. So much confusion was caused that the Council appealed to the Queen. She replied it was 'her wish and decision' that the hostel be known as Queen Alexandra's House. Today's students may find some of the cutlery engraved AH, and some QAH; and may notice the monograms of AH on the outside walls.

The number of RCM students rose from 82 to 228 and there were complaints about overcrowding. Even the Albert Hall housekeeper's cottage was leased for organ practice. The new hostel had darkened and spoilt Cole's building. But when the time came to leave, its homeliness was missed. 'Can anyone imagine now—all sitting down to lunch together, while the Director, then Sir George Grove, solemnly carved the joint?'



Blomfield's proposed design for the present RCM building.

The Council had just begun to inquire about a larger building when there appeared on the scene the munificent Mr Samson Fox. This gentleman was at that time managing director of the Leeds Forge Company. In 1885 he had been awarded the Howard Gold Medal of the Society of Arts (he had joined the Society in 1879) for his invention² of corrugated iron flues—and he was a music-lover. In a Deed of Gift signed 11 April 1888 he undertook—‘being now in the 50th year of his age, and desirous of publicly manifesting his thankfulness for his success in life’—to provide £30,000 for the erection of a new RCM building.

The Commissioners granted us our present site. The RHS had left in 1882, and the space had been used in 1883, the year of the RCM's founding, for a Fisheries Exhibition. *Punch* for 19 May 1883 carried a cartoon ‘HRH Arion playing the Scales to the Fishes’—in which the Prince of Wales, in the pose of Roubiliac's Handel, plays the lyre in a sea turbulent with fish. (The Sacred Harmonic Society, disbanded in 1882, had just sold the statue and their library; the library came to the RCM.)

Sir Arthur Blomfield, who had designed several Fulham churches in the 1880's, was secured as architect. On 8 July 1890 the Prince of Wales laid the foundation stone. A large marquee had been put up to shelter the gathering. The College orchestra under Stanford played *The Consecration of the House*. The Archbishop of Canterbury offered a prayer. Then Mr Fox, on behalf of the Council, invited the Prince to lay the Foundation Stone:

... It may not be uninteresting to your Royal Highness that this trowel ... is made from the corrugated boiler-flues of the troopship Pretoria, which, owing to her possessing these appliances to her boilers ... was enabled to carry the 91st Highlanders to Durban for the Zulu war in 1879 with extraordinary speed.³

² Exhibited that year a few hundred yards south of where our present building was to stand, in the International Inventions Exhibition held in and between the arcades.

³ *The Musical Times*, August 1890.

The building which was opened four years later was but a part of the architect's original design. This was for a double quadrangle, the present building to be paralleled by a similar block on the south, the two joined by residential blocks, with a concert hall in the middle. But Samson Fox's money, even with a further gift of £1,500, was enough for only the front; and the artist's drawing shows that we should have had a clock, and statues in the niches. The appearance of the building endways on was curiously unsatisfactory, as the picture of the opening ceremony shows. In his report on 8 June 1893 the architect disclaims all responsibility for 'this unfortunate result'.

Yet what was built was well built. A great deal of trouble went into the planning. Ground plans and specifications of the conservatories at Leipzig, Frankfurt, Vienna, Rome, Boston and Cincinnati had been obtained by the Council as early as 1888. If the teaching rooms did not turn out as sound-proof as was hoped, they have yet remained superior in this respect to anything the RCM has built since.

The opening, on 2 May 1894, was a State Ceremony. Yeomen of the Guard flanked the College entrance. The royal procession was escorted to the special pavilion by the Life Guards. A competition open to all 21 past and present composition students had been won by Charles Wood, whose setting of Swinburne's specially written Ode was performed before the Prince of Wales declared the building open.

The previous afternoon there had been a private view. Let us join the press representatives stumbling down the sandy slope behind the Albert Hall (the steps were added later—the lessee of that plot was unfortunately 'languishing in penal servitude'; Durham's statue of the

Prince Consort Road decked for the State Opening in 1894. The decorations came from the wedding, the year before, of the future King George V and Queen Mary.



Prince Consort was however by now in its present position between the Albert Hall and the RCM). We are in for a surprise as students are not allowed in through the entrance hall. The doors to either side of it are marked 'Male Pupils' and 'Female Pupils'—staff are allowed to use either. (Today, if you look closely at the west doorway, you can still see the words 'Female Pupils' impressed on the glass, though the brass letters were removed in 1919.) Once inside each sex must keep strictly to its own staircase. This was not a popular innovation—the old building had only one staircase—but no doubt there were reasons for it, as there were for the glass panels in the teaching-room doors, installed at the last moment as a permanent memorial to the activities of a certain violin professor who had been dismissed in 1893.

Perhaps however on this first day we would have been permitted to view the entrance hall, decorated at extra expense by Samson Fox, with its statues of the Prince of Wales and Princess Alexandra (in D Mus robes) commissioned from Prince Victor of Hohenlohe. The bust of Fox himself, commissioned from the same artist by the Council, stood on a marble pedestal between the two columns (it rose to its present position about 1920). Beyond the solid wall behind this—iron gates not to be added for another 33 years—we would have found the large Central or General Office, with a long narrow office behind it from which generations of students were to collect lunch tickets. These corridors would one day lead to a permanent concert hall—but at present funds had permitted only a temporary structure of iron and wood, on sub-basement level.

Descending, we would first have seen the Museum. Mr George Donaldson had presented its superb collection of instruments and also undertaken the elaborate decoration of the room itself, which incorporated a coffered ceiling, a minstrels' gallery brought from a castle in Siena, 16th-century Flemish tapestries on the walls and a number of Italian carved tables and *cassoni* supporting the show cases. (The glass door of the room still bears the sign 'The Donaldson ———', 'Museum' having been scraped off in the 1940's and 'Room' never yet added to replace it.)

Ascending to the fourth floor by lift in the eastern corner (the men's side; ladies presumably had to walk) we would have admired 'a noble room immediately below the roof . . . which', the official hand-out told us, 'it is hoped to occupy shortly with a collection of musical objects'. This long gallery (Room 90) was to receive not only the General Museum (eventually a collection as large as Donaldson's) but also the College's valuable Reference Library. Finally we would have inspected the classrooms, each connected by the New Telephone Co Ltd to the Central Office and Director's Room.

By 1896 the temporary concert hall, known as the 'Tin Tabernacle', needed extensive repair. It had never been thought anything but ugly—though its acoustics were admirable—and Sir Hubert found it 'unbearably hot in summer and perniciously draughty in winter'. The Council invited three architects to prepare designs for a permanent hall. Blomfield had meant this to unite the functions of concert room, examination hall and opera theatre, with a stage at one end, an orchestral platform at the other, and three rehearsal rooms and six dressing rooms underneath. The Council preferred the idea of one platform, and were persuaded by the architects to put the examination hall on the lower floor and dressing rooms in staircase wings to the east and west of the platform.

Sidney R. J. Smith's design was chosen, on condition that he made certain modifications. These became quite considerable, as costs soared



The 'Tin Tabernacle', erected for the opening ceremony in 1894 and used as the concert hall till 1899.

beyond the original estimate. The idea of the west staircase wing was dropped, the examination hall walls were left bare and unfinished.

Work began in May 1899 and the 'Tin Tabernacle' was sold to a ladies' blouse manufacturer for £250, and re-erected in the East End. By the summer term of 1900 the examination room was in use. Let Marion Scott describe the concert hall, opened one year later:

I remember, for I was a present student then, how Sir Hubert Parry gave his Opening Day address to the pupils in the red brick room on the ground floor . . . and how at the end of the address we were all taken up the artists' staircase, through a door, and into the vaulting spaciousness of the new Hall. White and bright, it dazzled like a snow mountain. No furniture broke the great expanse—only the organ, given by Sir Hubert Parry, was already in place—and while we stood there Sir Walter Parratt played a Bach Chorale Prelude that passed over us in drowning billows of sound. Light and sound seemed to become one . . . people who only know the Hall today can have no conception of its resonance when young and untamed.

A few weeks later, on Friday, 31 May, at 7.45, came a preliminary Trial Concert. From a coign of vantage among the First Violins I could see the crowded hall, the *élite* in the Council gallery, the eager faces of the orchestra, and watch, as the summer dusk deepened, how the clere-story windows shone out above our heads with a marvellous blue colour more beautiful than any stained glass in the world. It was given by the sky itself. No one ever sees it now because other buildings have sprung up around us. . . .

I, always slow at putting away my violin, was this night slower than ever. Presently I caught the sound of music from the deserted Hall. I crept back. The lights were lowered. Only the organ was still lit up. Sir Hubert Parry sat at the console, extemporizing to Mr and Mrs Pownall and one or two other friends. I have never heard anything like it, before or since. He seemed to move in spirit through a world wholly of music: the sounds poured out beneath his fingers with a splendour I cannot describe. This was music, 'not its semblance, but itself',⁴

⁴ *The RCM Magazine*, Jubilee Number, 1933.

A fortnight later came the inaugural concert, for which Parry had composed his *Ode to Music*. The carved organ case, designed also by Sidney Smith, was added in 1903. In about 1905 someone had the idea of hanging curtains across the body of the hall to reduce resonance at rehearsals, which had to be drawn aside, of course, at concerts. A more decisive effect on the acoustics was achieved by the carpet and heavy curtains which Mr Falkner introduced in 1961.

Yet it is not the concert hall which reminds today's students of Parry so much as the Parry Theatre and the Parry Room. The College had always given its annual opera performances in West End theatres; between 1885 and 1913 at the Empire, Savoy, Prince of Wales, Lyceum, Scala, Lyric, Daly's, Drury Lane and Her Majesty's. But in 1914 no manager could be persuaded to lend his theatre for the performance of a German opera—and the College had prepared *Hansel and Gretel*. So for once the concert hall became an opera house.

In 1919 the Council decided to create a permanent theatre at their own expense in the examination hall. At that time this was in the hands of the War Office and 'filled from floor to ceiling with army papers'. But by February 1921 the Parry Opera Theatre was finished. What had been done was roughly this. In the middle of the room a raked auditorium had been sunk below the original floor level. An orchestral pit stretched down to a further depth of three feet, down in fact, to the floor of a 'chair store' which had been beneath the old examination hall. The artesian well conduit, which had obtruded by some two feet into this latter room, had been rebuilt. Beyond the pit a 2½-foot-high platform had been removed and the proscenium added. Finally the platform of the Concert Hall had been extended forwards by seven feet to allow maximum head-room above the stage.

The theatre was opened on 18 March 1921 with *Die Meistersinger* Act 1 and *Figaro* Act 2. The cast included Topliss Green as Sachs, Keith Falkner as Schwarz, and the conductors were S. P. Waddington & Adrian C. Boult.

Meanwhile the RCM Union's memorial to Parry was taking shape: a 'Reading or Study Room' to occupy the central bay of Room 90, that 'noble room beneath the roof'. This bay was accordingly cleared of its instruments. The iron grille took up a new position in the eastern



The Parry Room in 1938.

arch, guarding the treasures of the Reference Library. Sir Hubert's carpet, brought up from the Director's room, was laid on the floor, and an almost complete collection of his printed works and manuscripts placed on the shelves. In accordance with his ideals, the open shelves were lined with books on general subjects as well as music, and it was his friend Sir Hugh Allen, the new Director he had himself chosen, who opened the Parry Room on 26 October 1921. Several hundred collegians were present and Sir Hugh had to stand on a table to deliver his speech. After this the company listened to a performance of their late Director's *Job* in the Concert Hall downstairs.

But the Parry Room, like the Reference Library to which it formed such a useful adjunct, was to have an unsettled future. In 1939 its doors were closed and its furnishings dismantled. The books on music were taken over by the Lending Library, where many of them, stamped 'Parry Room Collection', are still in use. Those on general subjects went to the commonrooms below and gradually dwindled away. The more valuable portions of the Reference Library descended to the strong-room (after the war the manuscripts took a prolonged holiday in the British Museum), while their less fortunate companions were left to resist destruction as best they could.

Not until 1961 was the Parry Room re-opened.⁵ Nothing now remained of it except the name; even its position was different. For an organ had been built in the west bay, and the Parry Room and the Reference Library were forced to change places. The east bay had lost most of its panelling through dry rot, so the new Parry Room can scarcely be considered as elegant as the old. The only tangible evidence of Parry now to be seen in it is the bronze bust at the door. Yet to scholars the world over its name is as familiar as that of the College itself; and it is unlikely that the facilities it offers will ever again be considered dispensable.

In Sir Hugh's time also the two second-floor commonrooms were built. They were furnished by Mr Robert Finnie McEwen in commemoration of Queen Mary's visit in 1922. The block containing Rooms 69a-71a, 79a and 80a followed two years later. In about 1928 came dressing rooms outside the opera theatre; until then, the chorus and men had had to dress in classrooms across the quad, and 'calling' had its hazards.

As early as 1898 an idea for raising the Donaldson Museum from its cellar-like position to ground floor level had been put to the Council by the donor himself. His Museum, Donaldson suggested, would make an ideal approach to the new concert hall, then being planned. The Council disagreed—nothing was to disturb the central offices—and Donaldson retired offended.

Sir Hugh took a different view, and visited Donaldson at his home in Hove. It was too late: the collector, too old to supervise the decoration of a new hall himself, preferred to leave the Museum as it stood. But in 1926, after Donaldson's death, Sir Hugh was able to communicate his enthusiasm to the Council; Sir Ernest Palmer undertook the cost of the project, and in 1927 the Inner Hall was built. The offices which it displaced were accommodated in a specially-built suite above. When the offices moved out to the ground floor in 1939, the Lending Library, which had hitherto been in Room 46, moved in.

The Inner Hall was opened by the Prince of Wales on 23 February 1927, and now houses many of the College's old instruments. However, it scarcely provides the ample space which Donaldson envisaged—the

⁵ See *The RCM Magazine*, Easter Term, 1962 and Easter Term, 1964.

The Donaldson Museum; after 1940 the instruments were dispersed to other parts of the College.



retention of the original corridors at either side and the lavishly remodelled gallery staircase would have surprised him—and so after all it happened that his own collection remained for a time in the sub-basement. The

College already had quite enough displaced instruments (from its General Museum dismantled in 1921) to fill the Inner Hall.

By 1938, 650 students were entitled to collect their lunches from the hatch (up to the 1920's they had been waited on) and eat in the old Male and Female Diningrooms which, even when the corridor was pressed into use too, could seat only about 60. Sir George proposed adding a new two-storey block at the south-west, with professors' dining and common rooms above a students' cafeteria. But this was modified to its present side-by-side arrangement, the cafeteria service room being created out of what had been the Women's Diningroom. (The vending machine was to make its startling but welcome appearance in the corridor in 1964.) The new diningrooms were in use by 1939. At Sir George's suggestion the extension was built with a flat roof, for possible use as a sun-lounge. But there were misgivings about the distractions of sound—and sight—that this might cause, so the roof was left without direct access.

Sir George also created some very necessary practice rooms, 14 of them out of the old diningrooms, cloakrooms and—the lift. The liftshaft ran up where now stands the cupboard immediately to the left of the new (1964) covered way. It could feasibly be replaced; and would be much appreciated by the visiting scholars, most of them distinguished, some of them elderly, who climb to College's top floor to consult the Reference Library—where this little guide has been compiled.

DIANA MCVEAGH and OLIVER DAVIES
with JANE MEERAPFEL and CLARISSA LEWIS

It is hoped to conclude this history of the College buildings in the next Magazine with an account of the New Extension, after its official opening on November 9.

IVES AND MESSIAEN CONCERT

17 June 1965

Tone Roads No 1 Ives

Tom sails away	}	Ives
The old mother		
Sally in our alley		
Cradle Song		
Slugging a vampire		
Old Home Day		

<i>Baritone</i>	Brian Dennis
<i>Accompanist</i>	Roger Smalley
<i>Piccolo</i>	Ann Crowther

Over the Pavements Ives

Messe de la Pentecôte Messiaen

Gillian Weir

Cinq Rechants Messiaen

Student Chamber Ensemble and Choir

Conductor William York

Finding Messiaen, the ornithologist and Catholic mystic, billed with Charles Ives, that lover of the military band and cultivator of mischievous musical disorders, one had not expected them to give any mutual illumination. That none was forthcoming in no way undermined the value of this immensely enjoyable concert.

Ives's father had a habit of marching two or three brass bands up and down the town, the bands finally converging in cacophonous competition at the town centre, each asserting that its own tune was the right one. The *Tone Roads* pieces are probably meant to conjure up the acoustical effect of such exercises.

Unfortunately, in *Tone Roads No 1* the sound not only had to crawl out of the catgut, but also out of the acutely unfavourable acoustics of the Concert Hall. The chamber group seemed to have difficulty in hearing one another, and what the audience heard was a jumble worse than even Ives could have imagined. Perhaps he would have liked it that way. He was not the man to be deterred by such incidental nuisances and was quick to appreciate any chance felicities thrown up in the aural confusion. Not only was Ives a pioneer of technical innovations but also of modern musical philosophies, particularly in his appreciation of the possibilities of disorder.

Over the Pavements takes its inspiration from street noises, pretty fearsome ones too. Their musical translations sounded more appropriate to the era of the tuned motorbike than to that of the horse and buggy when it was written (1906-13). Its orchestration (piano, wind and percussion) and William York's clear direction helped it to come over much more clearly than the string-dominated *Tone Roads No 1*. Roger Smalley pounded enthusiastically away at the important piano part but for it to have stood out as it should have done the piano should either have been moved to the front of the stage or have had its lid opened wider.

Songs were something of a speciality with Ives, he wrote some 114. In his 'Postface' to these (1922) he asked, if a song 'feels like kicking over an ash can, a poet's castle, or the prosodic law, will you stop it?' Brian Dennis and Roger Smalley did not try—they chose a group of six and relished them in the proper spirit. Brian Dennis sang out clearly but he could have done more to bring out the naughtiness of some of the songs (eg 'The Old Mother', a skit not only on German sentimental ballades but also on the songs of Wolf). Roger Smalley's piano accompanying was engagingly sly.

Gillian Weir did not play Messiaen's organ piece *Messe de la Pentecôte* as slowly as the composer would have done, nor perhaps with precise rhythmic exactitude (who could?) but her performance was carefully thought out and beautifully registered. The organ was sore pressed by the apocalyptic intensity and the barks of the monstrous beast, but in one of the gentler visions the cuckoo, the nightingale and the rain could indeed be heard.

In a superb performance of *Cinq Rechants* William York secured a fine acoustic blend and, within it, much dramatic variety. The performance had great rhythmic vitality and was well in tune. The conductor shook his fist at the sopranos to good effect; Sally Walker's tone colour was a delight to the ear and Doreen Price soared ecstatically in the third rechant. William York, who conducted throughout the concert, clearly knows what he wants. He will communicate this better to his performers as he develops greater discipline and precision of gesture.

PATRICK CARNEGIE

RCM UNION AND 'AT HOME' REPORT

No doubt many of us look forward to the summer term with pleasurable anticipation. This year it has come and gone very quickly, disappointingly more quickly perhaps, because one was nearly all the while waiting for summer. However, for the 'At Home' we were fortunate in having the only really warm day, which made the evening all the more enjoyable.

14 June 1965

Arise, ye subterranean winds (<i>The Tempest</i>)	Purcell
Now Phoebus sinketh in the west (<i>Comus</i>)	Arne
How jovial is my laughter (<i>Der Zufriedengestellte Acolus</i>)	Bach
Eric Shilling	
Accompanist Bernard Roberts	

Variations Op 33 for clarinet and piano	Weber
Thea King and Alan Rowlands	

Largo al Factotum (<i>The Barber of Seville</i>)	Rossini
O that joy so soon should waste	Vaughan Williams
(<i>Sir John in Love</i>)	
The Nightmare Song (<i>Iolanthe</i>)	Gilbert & Sullivan
Eric Shilling	
Accompanist Bernard Roberts	

Five Dance Preludes	Witold Lutoslawski
Thea King and Alan Rowlands	

Till Eulenspiegel, Einmal Anders!	Richard Strauss
	arr. Franz Hasenöhrl
Violin Michael Davis	Clarinet John Stenhouse
Horn Anthony Burke	Bassoon Nicholas Hunka
Double Bass Joseph Kirby	

The Lecture Room in the new building was used for the reception and refreshments which was of great interest to the guests who were also able to see some of the other new rooms. Then a move was made to the Concert Hall for some excellent and delightful music, given by some of the Professors, the finest exponents in their particular spheres—songs from Mr Eric Shilling and clarinet solos from Miss Thea King, with Mr Bernard Roberts and Mr Alan Rowlands at the piano in each case.

The programme ended with a sparkling performance of an arrangement of Strauss's *Till Eulenspiegel*, played by a quintet of students. We are deeply grateful to them all for giving of their time and skill and to us so much pleasure.

A serious problem arises from the large number of students and staff now in College; how can they be coped with in future parties—for although the attendance was considerably smaller this year, the Lecture Room could not comfortably have accommodated a larger number. Shall we need to split up in some way?

Please make a note of the Annual General Meeting, to be held on Tuesday November 16.

PHYLLIS CAREY FOSTER,
Honorary Secretary

THE PHILISTINE

I do not like the avant-garde
And Hindemith is much too quick;
I find Stravinsky somewhat hard
And even Bartok makes me sick,
But I would gladly lie and doze
Soothed by the tunes of Berlioz.

The opera is not for me
Unless it comes from the Savoy,
Its artificiality
And stilted accents tend to cloy;
The Yeomen is my favourite score,
Then *Iolanthe*, *Pinafore*.

Schoenberg may have his devotees
But all his discords you can keep,
Debussy tinkling on the keys
Induces an uneasy sleep;
Beethoven always hits the mark
And so too, usually, does Bach.

Schubert I listen to at length
And Elgar has a touch that calms,
As yet I cannot get the strength
Of Haydn, Shostakovich, Brahms;
The Mozart magic is well-known
And can be heard without a groan.

The Top-Pop songs the Beatles sing
I often fail to understand
And yet I liked that little thing
In which they want to hold your hand . . .
Great Heavens! what a brick I've cast,
The music fans will stand aghast.

A hundred mighty men I've missed,
A score of works which one enjoys,
But maybe you have got the gist,
I like a tune, not just a noise.
Then let us all, with hands on hearts,
Acclaim the finest of the arts.

J. T. SHRIMPTON

THE ROYAL COLLEGIAN AT HOME AND ABROAD

APPOINTMENTS

Robin Orr as Professor of Music, Cambridge.

Peter Racine Fricker as a permanent member of the music faculty of the University of California, Santa Barbara.

Peter Naylor to teach composition and paperwork at the Royal Scottish Academy, Glasgow; and Bela Simandi to teach piano there; Ronald Lumsden to teach piano at the University, Southampton; Christopher Welling as director of music, King's School, Rochester; David Langdon as director of music at Summerfields, Oxford; Ian Barber as organist of St. Mark's, Ottawa.

AT THE PROMS

First performances of Iain Hamilton's Cantos for Orchestra and Elizabeth Maconchy's Variazioni Concertanti. First Prom performance of Bernard Naylor's Stabat Mater.

Malcolm Arnold, Benjamin Britten, Gordon Jacob and Michael Tippett conducted works of their own.

Conductors included Sargent, Boult, Colin Davis, James Loughran, Charles Mackerras, Norman Del Mar.

Performers included Richard Adeney, Geoffrey Gambold, Colin Horsley, Peter Hurford, Patrick Ireland, Gwyneth Jones, Roger Lord, Terence Macdonagh, Douglas Moore, Alex Murray, Gervase de Peyer, Richard Popplewell, Tessa Robbins, Simon Streatfield, Gillian Weir.

Frank Merrick, taking part in the Esperanto Conference in Vienna, July 11-18, gave a recital of music by composers from 11 countries, lectured (in Esperanto) on his boyhood musical experiences in Vienna, and played the accompaniment in three of his own songs, to Esperanto poems.

Robin Orr's Symphony in One Movement was performed at the Edinburgh Festival, and in Glasgow during the Commonwealth Festival.

Richard M. Latham conducted the St Cecilia Singers in a series of concerts in West Germany last April.

Mary Lake is running the music at Leyhill Prison, Gloucestershire, and giving choir training and conducting courses at Denman College.

Lazarus Ekwueme is lecturing in music at the University of Nigeria, Nsukka.

The Sarah Fisher Concerts, Montreal, have reached their 25th series. To mark the 105th concert, Madame Fisher produced three scenes from 'Werther'.

GRAMOPHONE RECORDS

Some recent recordings, principally of the RCM teaching staff

Hugh Bean and David Parkhouse: Beethoven violin sonatas Nos 8 and 9. Saga.

Malcolm Binns: Schumann piano sonatas Nos 1 and 3. Saga.

Lamar Crowson: Arthur Benjamin recital. Lyrita.

Harold Darke: English organ music, including Howells Rhapsody Op 17 No 1 and Darke Three Chorale Preludes Op 20. Delta.

Maria Donska: Beethoven sonatas Nos 24, 27 and 31. Saga.

Sarah Francis: Britten Six Metamorphosis after Ovid. Associated Recordings.

Douglas Guest: organ recital including Howells Six Pieces, Nos 1 and 5. HMV.

Peter Hurford: French organ music. Alpha.

Thea King: Solo Instruments of the Orchestra—clarinet. HMV.

Frank Merrick: Field and Chopin. Frank Merrick Society.

Alan Rowlands: Ireland piano music. Lyrita.

Cyril Smith and Phyllis Sellick: Three Hands on Two Pianos—recital. HMV.

Herbert Sumsion: organ recital including Howells Rhapsody Op 17 No 1 and Parry No 1 of Three Chorale Fantasias. HMV.

John Williams: guitar recital. CBS.

Hugh Bean, Eileen Croxford, David Parkhouse—the Boise Trio: Beethoven Archduke trio. Saga.

John Francis, Sarah Francis, Roger Birnstingle, Millicent Silver of the London Harpsichord Ensemble: The Musical Offering. Saga.

Neville Marriner (director), Roger Lord (oboe), John Churchill (harpsichord) of the Academy of St Martin-in-the-Fields: Italian Concertos. L'Oiseau-Lyre.

Duncan Druce Viola Sonata; John White Piano Sonata No 15 (Ian Lake). Music in Our Time.

Iain Hamilton Cello Sonata, Three Pieces for Piano; Elisabeth Lutyens String Quartet No 6, Five Bagatelles for Piano, Wind Quintet. Argo.

Ireland D minor Violin Sonata (Alan Loveday), G minor Cello Sonata. Summit.

Gordon Jacob Piano Sonata, Divertimento for solo cello, Elegy for cello and piano.

Elizabeth Maconchy String Quartet No 5. Argo.

Lloyd Webber The Saviour—cantata. Pilgrim.

MARRIAGES

Williams—Browne: J. A. Williams and Jacqueline* on 17 August 1965 (not 1964, as incorrectly given in the last Magazine)
Hill—Page: Martin Hill* and Elizabeth Page*

BIRTHS

Williams: to John* and Linda* (Kendall) a daughter, Katharine, on 16 May 1965
White: to Ian* and Lucy* (Nagelschmidt) a son, David Benjamin, on 2 June 1965
Spain: to John and Carol* (Clothier) a son, Jonathan, on 25 June 1965
Goring-Thomas: to Rhys and Pamela* (Knott) a son, David Rhys, on 11 July 1965
Dawes: to Robert* and Dori* (Furth) a son, Jonathan Michael, on 22 August 1965
Gibbs: to John* and Joan* (Hayward) a daughter, Carol Joan, on 26 August 1965

* *Royal Collegian*

DEATHS

Salter: Gertrude Kathleen, in 1963
Toppliss-Green: William Harry, on 11 June 1965
Preedy: Cyril on 11 June 1965
Leeds: Geoffrey Norman, on 8 August 1965
White: Leyland on 18 August 1965

Obituary

WILLIAM TOPLISS GREEN

1889—1965

'Top', as I knew him, and I won scholarships and entered the RCM on the same day in May 1910. He was a foundation scholar. He finished his studies in 1915, and this same year he received his ARCM for a singing performer. He won the Henry Leslie Prize for singing in 1919 and joined the teaching staff in 1929, remaining until his retirement in 1959.

We were always good friends and colleagues and performed together at times in *Messiah*, when I played the obbligato for 'The Trumpet Shall Sound'. But it was in the capacity of fellow professors that I came to know him well and our friendship ripened. We used to join each other for lunch, always occupying the same seats in the professors' dining-room. We were often joined by the late Ernest Stammers when he was Bursar, and subsequently by Captain Shrimpton, our present Bursar. Many were the happy and stimulating conversations we enjoyed.

Outside music, one of his great interests was cricket. He was a member of the MCC and a frequent visitor to Lords. On occasions he would invite some of us to Lords with him as his guests. He would never miss a match if Yorkshire were playing. A native of Doncaster and an old boy of Doncaster Grammar School, he was intensely proud of being a Yorkshireman, in the same way that I am loyal to my county of Lancashire. We re-fought the Wars of the Roses on many occasions! I shall always treasure the memory of his friendship and of the many happy hours we spent together, musical and otherwise.

ERNEST HALL

Everyone who had the good fortune to enjoy the friendship of Toppliss Green—Billy to many of us—would be filled with sorrow to hear of his passing. I had the deepest affection for him always.

It was not very often that I heard him sing. I do remember his splendidly resonant full-toned bass-baritone voice, to which he added a fine sensitive and imaginative style. His great loyalty in friendship, his intrinsically gentle nature, intensely serious approach to his professional duties, and his pronounced integrity, inspired love and admiration

from all. He had a very broad outlook on most things and was always generous in his estimation of other musicians. He and his wife were extremely hospitable to his pupils, many of whom remember visits to that surprisingly country-ish house just off Westbourne Grove.

For nearly half a century we met on all possible occasions when we discussed cricket, even while watching football at Highbury. We also talked about music in general, vocal technique and conductors in particular and made an occasional reference to our heroes in the singing world.

In short, a gentleman. God rest his soul.

NORMAN ALLIN

CYRIL PREEDY

1920 1965

Cyril Preedy was born on 8 April 1920. He studied at the RCM from 1936 to 1940 and won the Hopkinson and Chappell gold medals. His death on June 11 leaves a sad gap in our musical life.

I first met and admired Cyril Preedy at College when we were fellow pupils of Herbert Fryer. It was to be nearly 20 years before I met him again. A chance encounter in the vicinity of Ballet Rambert's Mercury Theatre led to his joining us in the Spring of 1958 and for some 7 years we worked together in almost daily contact.

When Cyril joined Ballet Rambert he had already made a name for himself as a public performer on the concert platform and in broadcasts. He first conquered us with his playing of Rachmaninov's pianoforte concerto No 2. I always remember the great impression he made when we did this in Bologna to the ballet *Winter Night* with the Bologna City Orchestra. He performed a number of works of great difficulty and his versatility ranged from Scarlatti to Chopin, from Czerny to Kurt Weill, Frank Martin, Salzedo and Whelan.

In addition Cyril played for class and piano rehearsals. He loved ballet and became completely identified with Ballet Rambert, all of whose members reciprocated his affection.

He had a genial personality with an infectious sense of humour and often he would give a deliberately comical inflexion to his voice that would send us all into fits of laughter. Even now it is difficult to believe that he is no longer sitting there before us at his pianoforte. He will be sorely missed and never forgotten.

DAVID ELLENBERG

THE STUDENTS' ASSOCIATION COMMITTEE

<i>President</i>	Roger Haines
<i>Vice President</i>	Michael Lankester
<i>Secretary</i>	Carol Diniel
<i>Assistant Secretary</i>	Susan Symons
<i>Social Secretary</i>	David Ross
<i>Sports Secretary</i>	John Hahessy
<i>Publicity Secretaries</i>	Virginia Stevens Tom Allen
<i>QAH Representative</i>	Elizabeth Lane
<i>First Year Representative</i>	To be chosen

'AS YOU LIKE IT'

The Drama Society gave a performance of *As You Like It* in the theatre at Imperial College on June 3.

This is the first time anything of the kind has been attempted by the RCM students. Many hours of very hard work were put in by over 85 of us. Four-hour rehearsals were held two and three times a week; Saturdays were given up to making the sets, and many evenings to making the costumes (both designed by Sandra Hill). Eight hours were given to the lighting (plot by Robert Carpenter Turner). The music for chamber

ensemble, specially composed by Paul Venn, was pre-recorded. The stage manager (Janet Colebrooke), stage hands, make-up boys, props manager all came together towards the end at a six-hour dress rehearsal. The cast was headed by Wendy Overton (Rosalind), Jackie Armriding (Celia), Michael Lankester (Orlando), Alan Davis (Oliver) and David Ward (Jaques).

We all hope to put on another equally ambitious production quite soon.

As the play's Director, I'd like to thank everyone who took part for this experience.

ROGER HAINES

MAJOR PRIZES AND AWARDS

SUMMER TERM 1965

JAGORE GOLD MEDALS: Michael Davis, Rosalind Thompson

PIANO

CHAPPEL MEDAL and PETER MORRISON PRIZE:
Hilary Macnamara

HOPKINSON GOLD MEDAL and NORRIS PRIZE:
Raymond Alston

HOPKINSON SILVER MEDAL and MARMADUKE
BARTON PRIZE: Francis Steiner

ELLEN SHAW WILLIAMS PRIZE and MARGOT
HAMILTON PRIZE: Barbara Warren

PACER PRIZE: Elizabeth Tomlinson

BORWICK PRIZE: Nicola Grunberg, Gillian Roxby

SINGING

HENRY LESLIE PRIZE and AGNES NICHOLLS TROPHY:
Angela Beale

ALBANI PRIZE: Glenda Russell

HENRY BLOWER PRIZE: James Richards

DOROTHY SILK PRIZE and LONDON MUSICAL
SOCIETY'S PRIZE: Jane Plant

DAN PRIZE PRIZE and DOWNAME PRIZE: Oriel
Sutherland

CLARA BUTT AWARDS: James Griffith, Doreen
Price, James Richards, Glenda Russell, Julia
Trevenen, Sally Walker

VIOLIN

STOUTZKER PRIZE: Michael Davis

W. H. REED PRIZE: Ivan Chadwick

STANLEY BLAGROVE PRIZE: Harry Cawood

HOWARD PRIZE: Anne Parkin

DOVE PRIZE: Howard Ball

NACHEZ PRIZE: Christine Read

VIOLA

FRISST TOMLINSON PRIZE: Rusen Gunes

LESLIE ALEXANDER PRIZE: Eileen Engelbrecht

VIOLONCELLO

MRS WILL GORDON PRIZE: Judith Anne Lenton

LESLIE ALEXANDER PRIZE: Mary Wilcock

DOUBLE BASS

GEOFFREY TANKARD PRIZE: Joseph Kirby

HARPSICORD

GEOFFREY TANKARD PRIZE: Marian Marley

HARP

JACK MORRISON PRIZE: Daphne Boden

GUITAR

JACK MORRISON PRIZE: Ray Reussner

WOODWIND AND BRASS

JOY BOUGHTON PRIZE: John Foley (clarinet)

EVE KISCH PRIZE: Nicholas Hunka (bassoon)

COUNCIL PRIZE: Geoffrey Browne (oboe)

ARTHUR SOMERVILLE PRIZE: Anthony Burke (horn)

MANN'S PRIZE: Yvonne Greenaway (horn)

ORGAN

WALFORD DAVIES PRIZES: (1) Philip John Moore,
(2) Brian Leonard Sawyer

GEOFFREY TANKARD PRIZE: Colin Howard

THEORY

EDWARD HICHT PRIZE: Eileen Engelbrecht

ALLCHIN PRIZE: Trevor Denham

COMPOSITION

SULLIVAN PRIZE: John William Middleton

FARRAR PRIZE: Roger Smalley

STANTON JEFFERIES PRIZE FOR SONG WRITING:
Peter Klatzow

ASCHERBERG HOPWOOD and CREW PRIZE: Peter
Klatzow

CONDUCTING

STIR PRIZE: John Baird

RICORDI PRIZE: Owain Hughes

OPERA

MICHAEL MUDRI CONDUCTING PRIZE: Charles
Greenwell

HARRY RIGOLD LEWIS PRIZE: Glenda Russell

RICORDI PRIZE: James Richards

COBBETT HURLSTONE COMPOSERS PRIZES: (1) Derek
Bourgeois, (2) Peter Shave

COBBETT HURLSTONE PERFORMERS PRIZES: (1)
Michael Laird, Malcolm Hall, Anthony Burke,

Ashley Wall, (2) Anne Crowther, Richard
Smith, Julian Farrell, Peter Kane, Andrew
Barnell

OCTAVIA TRAVELLING SCHOLARSHIPS: Brian
Dennis, Peter Klatzow, Roger Smalley,

William York

KATHLEEN LONG CHAMBER MUSIC PRIZE: Hilary
Macnamara, Anne Wills, Rusen Gunes,

Joanna Milholland

PHILIP CARDEW CLARINET PRIZE: John Stenhouse

WORSHIPFUL COMPANY OF MUSICIANS MEDAL:
Stephen Savage

PERCY BUCK AWARD: John Stenhouse

RAYMOND EFFENELL PRIZE: (1) Kaye Wheeler,
(2) Ian Barber

ANGELA BULL PRIZE: Donald McVay

HINTLESHAM FESTIVAL PRIZE: Stephanie Bamford

LADY MAUD WARRENDER AWARD: Beryl Hodgkin-
son

German Language Prize: Lorna Gardiner

Italian Language Prize: Elaine Pearce, Anne
McCullagh

DR SALLEBY PRIZE: Anthony Davey

JULIE LASDUN AWARD: Bernard Bean

CITY LIVERY CLUB MUSIC SECTION PRIZE: Ian Jewel

DANNREUTHER PRIZE: Peter Hampshire

LESLIE WOODGATE PRIZE: Oriel Sutherland

MARJORIE WHYTE PRIZE: Stephen Savage

DIRECTOR'S SPECIAL PRIZE: Carol Daniel

GRSM DIPLOMA

JULY 1965

PASS WITH DISTINCTION

Kaye Wheeler (awarded Raymond Bennell First Prize)
Ian Barber (awarded Raymond Bennell Second Prize)

PASS

Susan Acheson
Susan Alcock
Prudence Ashbee
Robin Barker
Lionel Boulton
Averil Cocks
Lionel Fawcett
Daphne Giles
Katharine Hart
Eleanor Haughton
Richard Hickman
Elaine Hooker
David Langdon
Maria Lung
Barbara Lloyd
Philip Moore
Ruth Nicholson
Brian Northcott
Sonya Osborne

Esmé Parsons
Geoffrey Pearce
Roger Pope
Gillian Prothero
Jacqueline Pullinger
Godfrey Richards
Rosalind Roberts
Enid Salmon
Marion Salt
Peter Shave
David Tibbits
Sylvia Webb
Mary West
Anita Williams
Peter Williams
Gillian Wood
Hilary Wood
Nicholas Zelle

RECALL CANDIDATES PASS

Yvonne Baker (practical exam)
Eric Phelps (written exam)

ARCM DIPLOMA

JULY 1965

PIANOFORTE Performing
Wheeler, Kaye

PIANOFORTE Teaching
Bailey, Alison C.
Doré, Ruth H.
Gurney, Diana C.
Haines, Roger W.
Hancock, Evelyn M.
Hancock, Margaret J.
Jaques, Celia R.
Jenkins, Michael
Keech, Diana
Kong, Bessie
Lankester, Michael J.
Leslie, Joanna M.
Parkinson, William E.
Phillips, Leslie E.
Phillips, Margaret A.
Pockney, Clare
Robertson, Ian H.
Smith, Christopher E.
Steele, Janice M.
Sycamore, Linda R.
Taylor, Jane M.
Tomey, Moyra E.
Walmsley, John D.

PIANOFORTE Accompaniment
Haines, Gayle Carolyn
Rowe, Heather Jean

ORGAN Performing
Haig, Charmian M.
Hinton, Cecilia M.

ORGAN Teaching
Stockwell, Graham V. C.

VIOLA Performing
Engelbrecht, Eileen M.

VIOLIN Teaching
Barnes, Josephine M.
Davies, Mary F.
Foster, Mary H.
Kirkland, Richard O.
Mathieson, Fiona M.
Sturdy, Adrienne M.

VIOLA Teaching
Hurley, Marcia Caroline
Martin, Susan
Westrup, Gunnar S.

VIOLONCELLO Teaching
Helder, Susan M.
Swain, Judith M.

FLUTE Performing
Saleh, Mehdi A. A.

CLARINET Performing
Phillip, David S.

HORN Performing
Pfaff, Malcolm R.

TUBA Performing
Wall, Ashley G.

FLUTE Teaching
Overton, Wendy

OBOE Teaching
Hopkins, Jennifer R.
Smith, Ruth M.

BASSOON Teaching
Geddes, Allan J.

SINGING Performing
Parker, Alison P.

TERM DATES 1965-66

Christmas: September 20 to December 11
Easter: January 3 to March 26
Summer: April 25 to July 16

College Concerts

WAR REQUIEM

Benjamin Britten

MAY 19

Soprano solos Doreen Price Sally Walker Glenda Russell
Tenor solos Colin Appleton James Griffett Martyn Hill David Kehoe
Baritone solos Michael Kehoe Tom Allen Lionel Fawcett James Richards

The Choral Class

Highgate School Boys' Choir

Director E. Chapman

Full Orchestra

Leader M. Davis

Chamber Orchestra

Leader A. Wills

Conductors

John Russell Harvey Phillips

FIRST ORCHESTRA

JUNE 25

Two Choric Dances	Conductor Charles Greenwell	Paul Creston
Violin Concerto	Elizabeth Matesky	Brahms
Symphony No 1 in A flat	Conductor Sir Adrian Boult	Elgar
	Leader Ivan Chadwick	

SECOND ORCHESTRA

JUNE 1

Overture: Street Corner		Rawsthorne
Il la giammai n'amò (Don Carlos)	Anthony Davey	Verdi
	Conductor Lionel Friend	
Piano Concerto No 2 in B flat	George Barbour	Brahms
Sheherazade	Second Movement	Rimsky-Korsakov
	Conductor Harvey Phillips	
	Leader Anne Parkin	

JULY 6

España		Chabrier
Rhapsody for Clarinet and Orchestra	Julian Farrell	Debussy
Overture: The Barber of Seville goes to the Devil	Conductor Owain Hughes	Gordon Jacob
Cello Concerto	Joanna Milholland	Schumann
Ballet Music from The Perfect Fool	Conductor Harvey Phillips	Holst
	Leader Anne Parkin	

THIRD ORCHESTRA

With Student Conductors

JULY 8

Overture: Fra Diavolo	Conductor David Williams	Auber
Suite No 1, The Wand of Youth	2 Serenade 3 Minuet 4 Sun Dance	Elgar
1 Overture	5 Fairy Pipers 6 Slumber scene 7 Fairies and giants	
	Conductors 1 Paul Venn 2 Geoffrey Smith	
	3 Geoffrey Smith 4 Robert Brennan	
	5 John Baird 6 John Baird	
	7 Christopher Herrick	
Overture: Die Weihe des Hauses	Conductor Roger Norrington	Beethoven
Cello Concerto	Michael Garbutt	Saint-Saëns
	Conductor Noel Davies	

Suite from the Ballet, The Wise Virgins *Bach-Walton*
 1 What God hath done is rightly done 3 See what His love can do
 4 Ah! how ephemeral 6 Praise be to God
Conductors 1 Owain Hughes 3 Robin Stapleton
 4 Anthony Rose 6 Michael Lankester
Leader Clare Pockney

CHAMBER ORCHESTRA

JUNE 22

Serenade in E flat K375 *Mozart*
Oboes Sara Barrington Joanna Ross
Clarinets John Stenhouse Julian Farrell
Horns Karen Avery Anthony Burke
Bassoons Nicholas Hunka Ian Brown
 Metamorphosen for 23 strings *Strauss*
 Symphony No 4 in A major *Mendelssohn*
Conductor Harvey Phillips
Leader Michael Davis

CHAMBER CONCERTS

APRIL 27

Concerto for two harpsichords and strings in C minor *J. S. Bach*
 Ian Thompson David Horwood
 Concerto for two harpsichords and strings in C major *J. S. Bach*
 John Walker Elizabeth Tomlinson
 Concerto for three harpsichords and strings in D minor *J. S. Bach*
 Lien Jen Sze David Vine Ian Thompson
 Concerto for three harpsichords and strings in C major *J. S. Bach*
 David Vine Lien Jen Sze John Walker
Violins Harry Cawood Christopher Balmer
Viola Rusen Gunes
Cello Mary Wilcock
Bass Rodney Slatford

APRIL 28

Piano Trio in C minor Op 1 No 3 *Beethoven*
Piano Avril Cocks
Violin Nicholas Darby
Cello Andrew Clunies-Ross
 Piano and Wind Quintet in E flat K452 *Mozart*
Piano Nicola Grunberg
Oboe Sara Barrington
Clarinet Angela Malsbury
Horn Anthony Burke
Bassoon Ian Brown
 Piano Quartet in C minor *Fauré*
Piano David Ward
Violin Diana Bruntlett
Viola Christine Read
Cello Ruth Wadsworth

MAY 5

Cello and Piano Sonata in E minor *Brahms*
 Mary Wilcock Thalia Myers
 Clarinet and Piano Sonata *Poulenc*
 Jennifer Hill Ian Brown
 Ballade in F minor *Chopin*
 Patrick Fook-Keung Li
 Berceuses du chat *Stravinsky*
 Mary Cantrill
E flat Clarinet David Holland
B flat and A Clarinet David Phillip
Bass Clarinet Anthony Godwin
 Flute and Piano Sonatina *Leslie Phillips*
 Susan Milan Leslie Phillips

MAY 12

Six Pieces for 4 recorders *J. S. Bach, arr S. Taylor*
Descant Peter Baxter
Treble Jennifer Hill
Tenor Felicity Leslie
Bass Elizabeth Page
 Piano Sonata in F (Hob No 23) *Haydn*
 Pearce Higgins
 Concert Piece in F *Mendelssohn*
Clarinet Gillian Lancaster
Basset Horn Alan Davis
Piano Michael Lankester
 Sonatina for Piano *Ravel*
 Barbara Lewis
 Fantaisie for Flute and Piano *Fauré*
 Jennifer Fitzjohn Kaye Wheeler

Piano Sonata Op 1	Theresa Donohoe	Berg
Study		Dancla
Clair de lune		Debussy-Brosa
Jota Navarra		Soriano-Enesco
Dream Katey (for unaccompanied violin)		Hanson

Violin Santiago Bravo
 Accompanist Jane Meerapfel

MAY 26

Clarinet and Piano Sonata	David Holland John Baird	John Baird
Quintet for Wind		Nielsen
	Flute Margaret Fenton	
	Oboe Richard Weigall	
	Clarinet Allan E. Smith	
	Horn Yvonne Greenaway	
	Bassoon Allan Geddes	
Trio K498		Mozart
	Clarinet William York	
	Viola Rusen Gunes	
	Piano Stephen Savage	

JUNE 2

Toccata for Piano in G major	Enloe Wu	Bach
Four Characteristic Pieces		Hurlstone
	Clarinet Bridget Chadwick	
	Piano Gillian Prothero	
Les roses d'Ispahan } Au cimetière Notre amour }		Fauré
	Dorothy Shaw	
	Accompanist Kaye Wheeler	
Oboe and Piano Sonata		Rubbra
	Margaret Bailey Lionel Friend	
L'invitation au voyage } Elégie Chanson triste }		Duparc
	Carol Daniel	
	Accompanist Roger Haines	
Ballade in G minor	David Atkin	Chopin

JUNE 15

Four Preludes		Marcel Tournier
The Hurdy-gurdy man (Kaleidoscope)		Eugene Goossens
	Harp Janet Evans	
	Alan Ratcliffe	
Let me wander Come, pensive nun I'll to the well-trod stage anon }	L'Allegro	Handel
	Marion Mead	
	Accompanist Lionel Friend	
Clarinet and Piano Sonata		Saint-Saëns
	Paul Morgan Martin Ellis	
Rencontre } Toujours } Poème d'un jour Adieu }		Fauré
	Mary Edge	
	Accompanist Martin Ellis	
Violin and Piano Sonata in C minor		Beethoven
	Anne Wills George Barbour	

HARPSICHORD CONCERT

JULY 12

Prelude and Fugue in G minor } 48, Book 2		Bach
Prelude and Fugue in C major }	Christopher Herrick	
Jesus soll mein erstes Wort (Cantata 171)		Bach
	Soprano Susan Hodges	
	Violin Nigel Murray	
	Harpsichord David Vine	
	Cello Raymond Adams	
Harpsichord Concerto in E minor	John Walker	Marcello-Bach
Venite inginocchiatevi } Figaro Deh vieni, non tardar }		Mozart
	Sandra Quaradeghini	
	Accompanist Heather Rowe	
Toccata for Harpsichord in D		Bach
	Lien Jen Sze	
Ich ende behende mein irdisches Leben (Cantata 57)		Bach
	Soprano Susan Mahy	
	Violin David Williams	
	Harpsichord Marian Hirst	
	Cello Angela Hardie	

COBBETT AND HURLSTONE PRIZE CONCERT

JUNE 23

String Quartet	Violins John Reid Andrew Orton	Paul Venn
	Viola Rusen Gunes	
	Cello Andrew Clunies-Ross	
Piano Trio in C major (Romantic)	Violin Myrna Fleet	Leslie Phillips
	Cello Catherine Finnis	
	Piano Leslie Phillips	
String Quartet	Violins Fiona Diack Ruth Whitehouse	John Baird
	Viola Marion Brough	
	Cello Andrew Clunies-Ross	
Sonata for Brass Quintet	Trumpets Michael Laird Malcolm Hall	Derek Bourgeois
	Horn Anthony Burke	
	Trombone Roger Groves	
	Tuba Ashley Wall	
Trio	Oboe Julian Pook	Nicholas Marshall
	Viola Christine Read	
	Cello Judith Lenton	
Serenade for Wind Quintet	Flute Anne Crowther	Peter Shave
	Oboe Richard Smith	
	Clarinet Julian Farrell	
	Horn Peter Kane	
	Bassoon Andrew Barnell	
	Adjudicator Richard Arnell	

The Opera School

THE DUMB WIFE

JULY 14, 15, 16

Joseph Horovitz

The Husband	{ Wed and Fri David Little
	{ Thurs Graham Ball
The Wife	{ Wed and Fri Barbara Budmani
	{ Thurs Glenda Russell
The Apothecary	{ Wed and Fri Malcolm Hoskinson
	{ Thurs Anthony Davey
Producer Eric Shilling	

THE SECRET MARRIAGE

Domenico Cimarosa

English translation by Dennis Arundell

Paolino	{ Wed and Fri David Kehoe
	{ Thurs David Little
Carolina	{ Wed and Fri Glenda Russell
	{ Thurs Beryl Hodgkinson
Geronimo	{ Wed and Fri Anthony Davey
	{ Thurs Thelma Rees
Elisetta	{ Wed and Thurs Barbara Seal
	{ Fri Kathleen Pring
Fidalma	{ Wed and Thurs Margaret Sydenham
	{ Fri James Richards
Count Robinson	{ Wed and Thurs Martin Cave

Producer Dennis Arundell

Conductor Richard Austin

Leader Michael Davis

Designer Frances Fisher

Production Manager Pauline Elliott

THE DRAMA CLASS

JUNE 18

BONAVENTURE

Charlotte Hastings

Nurse Phillips	Angela Hall
Nurse Brent	Kathleen Edgar
Sister Josephine	Dorothy Shaw
Willy Pentridge	Colin Appleton
Sister Mary Bonaventure	Hannah Francis

Dr Jeffreys	.	.	.	.	.	.	.	Paul Wade
The Mother Superior	.	.	.	.	.	.	.	Ann Butler
Melling	.	.	.	.	.	.	.	Alan Marchant
Sarat Carn	.	.	.	.	.	.	.	Elizabeth Thornton
Miss Pierce	.	.	.	.	.	.	.	Elizabeth Long
Martha Pentridge	.	.	.	.	.	.	.	Rosemarie van Hoogstraten

Producer Joyce Wodeman
Stage Manager John Mould
Production Manager Pauline Elliott

NEW STUDENTS

SEPTEMBER 1965

Allbright, Terence	Gillman, Robert	Reed, Harriet
Allen, John	Godfrey, Robert	Reedman, Mark
Allen, Susan	Goodley, Eileen	Reid, S. Elizabeth
Atkins, Terence	Goodwin, Peter	Roads, Francis
Atkinson, Jane	Green, Stuart	Rooke, John
Baker, John	Greenwood, Richard	Rose, Nancy
Baker, Susan	Hadjimarkov, Kyplos	Rowland, Gilbert
Baldee, Elizabeth	Hardy, John	Rubinstein, Jane
Banfield, Glyn	Harris, Michael	Sankarsingh, Joy
Banks, Valerie	Hartup, Kathryn	Sayer, Anthony
Bates, Angela	Hawkins, Eva	Scanlon, Catherine
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